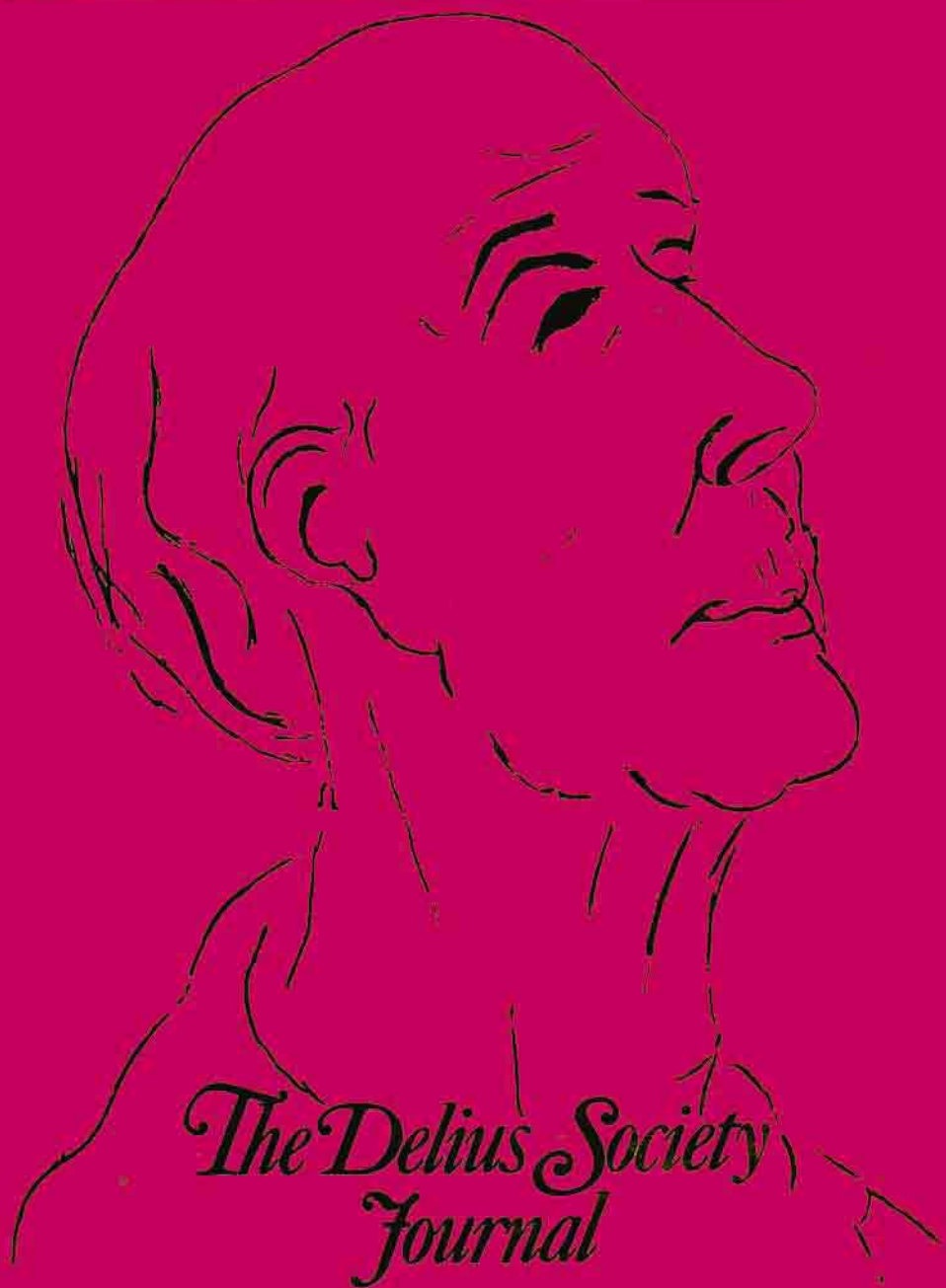

October 1975, Number 49



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Editor

Christopher Redwood

Editorial Address

4 Tabor Grove, London SW19 4EB

Telephone 01-946 5952

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*The Delius Society
Journal*

The Delius Society

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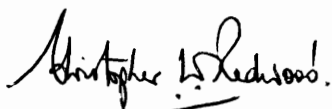
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Material for inclusion in the next issue
should reach the Editor by 7 December 1975

A brief glance through the programmes of the four London Orchestras at the Festival Hall this season was enough to show that not a single Delius work was included. A press report of the activities of the Royal Philharmonic, the orchestra most closely associated with the music of Delius in the past, *did* include the composer's name in its London programmes, so one can only assume that this particular concert is to be given somewhere other than at the Festival Hall. To compensate in part, the enterprising Vernon Handley is giving the rarely-performed '*Songs of Farewell*' at Guildford on 8 November, as part of an interesting programme of British music which should appeal to many members.

Fortunately the Delius Society has a mouth-watering programme of meetings for the winter months, arranged by the new Programme Secretary, Mr Malcolm Walker. (Note, incidentally that Mr Walker is no longer Secretary of the Society; the principle officers' names and addresses are included elsewhere in this Journal). The first meeting, on 22 October, is an address by Sir Charles Groves, a Vice-President of the Society. Then on 27 November the Midlands Group visit London to present their much-applauded selection from '*Irmelin*'. After Christmas, Fred Tomlinson (Chairman of the Warlock Society) talks to the Society about Delius and Warlock on 29 January (Delius' birthday, be it noted). Finally, a tribute to two friends of Delius, Norman O'Neill and Balfour Gardiner, on 25 March presented by Malcolm Walker and Stephen Lloyd respectively. All meetings are at the Holborn Public Libraries, Theobalds Road, London WC1, and begin at 7.30pm. New members, or those who attend infrequently, should make themselves known to Mrs Dawn Redwood, the Social Secretary of the Delius Society.

Since our last issue went to Press with its news of recent gramophone recordings, I have heard from Mr Stewart Manville of the Percy Grainger Library Society about a new record of Grainger's '*The Warriors, music for an imaginary ballet*', which was dedicated to Delius. It also includes Passacaglia on '*Green Bushes*', '*Hill Song No 2*', '*Colonial Song*', '*Shallow Brown*', '*Spoon River*', '*The Power of Love*' and '*Lord Peter's Stable Boy*'. The inclusive price of \$10 or £4.00 also covers a 45 rpm recording of '*Handel in the Strand*' and '*Molly on the Shore*'. The large record is played by the Melbourne Symphony Orchestra under John Hopkins, the smaller by the Sydney Orchestra conducted by Joseph Post. The address from which the record may be obtained is: Percy Grainger Library Society, 46 Ogden Avenue, White Plains, New York 10605, USA.


Christopher L. Redwood.

Whilst awaiting the release of the boxes of transferred Beecham 78s, members may be interested in the two advertisements reproduced here. Both were to be found in newspapers of around 1929, and might be thought to be contradictory in some respects, although it is generally agreed that all the recordings mentioned here were very good. The Editor is grateful to Mr AC Harland for his help in obtaining copies of the advertisements.

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The Walk in the Paradise Garden
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4s. 6d. By Sir Thomas Beecham and the
Royal Philharmonic Orchestra.

**SUMMER NIGHT ON THE
RIVER**
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Records
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To The Gramophone Co., Ltd.

Dear Sir,—The records have arrived and I have heard them all several times. They are most satisfactory. Mr. Toye has thoroughly understood the works and he has given a most poetical rendering.

All three, "Brigg Fair," "Summer Garden" and "On hearing the Cuckoo" are excellent, and I shall be glad to have them sold as authorised by me.

I am very grateful to you, and remain with best thanks,

Yours sincerely,

Frederick Delius

Brigg Fair. London Symphony Orchestra, conducted by Geoffrey Toye.

D1442-3, 6/6 each.

On hearing the first Cuckoo in Spring. London Symphony Orchestra, conducted by Geoffrey Toye.

E505, 4/6.

Sonata for Cello and Piano. Beatrice Harrison and Huld Craxton.

D1103-4, 6/6 each.

Violin and Piano Sonata. May Harrison and Arnold Wax.

G1749-50, 4/6 each.

In a Summer Garden. London Symphony Orchestra, conducted by Geoffrey Toye, and *A Song before Sunrise.* New Symphony Orchestra, conducted by John Barbirolli.

D1596-7, 6/6 each.

Ask to hear these at your dealers.

"His Master's Voice"

The Gramophone Co., Ltd., London, W.1.

Delius Society Lecture by Professor Arthur Hutchings
Christopher Redwood

Not long ago a colleague was bemoaning the fact that our present-day system of education seems to be responsible for turning out young men and women of a uniformity of personality and behaviour; gone are the 'characters', the mildly eccentric iconoclasts of pre-war days. They certainly do seem to be a fast-disappearing race, but fortunately there are still a few active among the older generation, and one such character is that lovable rascal, Professor Arthur Hutchings. His book, published in 1948, was one of the earliest critical studies of the music of Delius, and remains the only detailed analysis of his harmonic style with copious musical examples. His visit to the Delius Society on 16 January 1975 was, therefore, an eagerly anticipated event.

Those who know the Professor's book will probably agree that the main criticism that can be levelled against it is that there is some difficulty in seeing the wood for the trees; sometimes the arguments are so involved, the similes so abstruse, that the meaning is obscured. His lectures likewise need attentive listening, and if one is not careful

the anecdotes, hilarious as they are, can cause an important point to be missed. Opening with a recollection of the final concert of the 1929 Festival and its fifteen-minute ovation, and the speeches of Beecham and Delius, he went on to point out that for a good ten years before Beecham discovered him, Delius enjoyed considerable popularity in the lower Rhineland, a privilege not afforded to any other foreign or contemporary composer. Whilst Warlock suggested that the composer's German parentage may have been responsible, Professor Hutchings put forward two further reasons: the fashionability of Nietzsche (together with a similarity in the passages set from Whitman), and the big choral society movement in Germany. Dating as it did from the days when every feudal Landgraf taxed his subjects to pay for the local choir, opera-house, and Hochschule, it was necessarily a bigger movement than the much-landed British choral tradition.

Upon examination it will be seen that all the works Delius wrote between 1900 and 1907 require voices; after that date most are purely orchestral. Now words can be either useful or dangerous to a young composer; a sluggish imagination welcomes words, and Delius often slipped into a cosy barcarolle style in his early days. (The Shelley songs are an example of this. They were, however, written before the English renaissance and the melodic revitalisation of Stanford and Parry. Despite the magnificence of the songs, the composer's harmonic style was not fully rich by 1890, and Professor Hutchings wondered whether it would have been stronger if the vocal line had been more mature. The melody is intrinsically much more interesting in the 1st Violin Sonata, with words or orchestral tone-colour to beguile us.)

Delius' settings of German words and long phrases of Whitman did not elicit melodies of great *intrinsic* interest or independent vitality, but this should not be used as a yard-stick by which to measure a whole composition. No-one found 'Sea Drift' laboured in 1903, and it remains a winner to this day, despite three choruses in barcarolle rhythm. Here we see one of the great advantages of words to the young composer (providing he is highly intelligent): they provide a discipline, for the composer is not able to place his climaxes where he likes. Delius bent the text of 'Sea Drift' to suit his purpose in a masterly way, and provides an interesting contrast to the way in which Vaughan Williams set Whitman. He did not fall to the temptation of dazzling instrumentation to portray incidental images as a lesser composer would have done. He was also too good a composer to attempt to set Whitman's *philosophy*, knowing that if he did the music would have to take second place. As an example of this, the Professor played the philosophical climax of Mahler's 8th Symphony, where the composer slips into a melody and harmony which remind us of 'Hymns A and M':



Accidentals belong only to the note they precede.

'In a Summer Garden', the purely orchestral composition most admired by professional musicians, mirrors 'Sea Drift' in its lavishness. The opening motif is not overworked; on the contrary, it is almost thrown away in the lavishness of the inspiration.

After the interval Professor Hutchings concerned himself with Delius' form and harmony. He began by saying that the problem of form never actually killed vital expression, and those works since Wagner which have survived are by composers whose technical imperfections did not hide their imagination, immense fertility, and lavishness. Bax is a case in point. It is possible for the listener to be taken in by sheer fertility, as an example of which the speaker played a second-rate aria from Handel's 'Alcina'. For this reason one should never judge music, especially choral music, by trying it over at the piano or by the yardstick of classical development, or one might accuse the composer of improvisation.

Delius *did* improvise, both with barcarolle rhythms and with 'blues' chords. For this reason his mannerisms can be used as 'reach-me-downs' and parodied, but this does not make his best music any less valid. The parodist merely extends and imitates mannerisms; if he could imitate the tonal content and style then Dudley Moore would have the stature of Benjamin Britten. We then heard about Horatio Parker, a leading American teacher of music who had also studied at Leipzig, and who used parody as part of his teaching method. In his repertoire was the following formula for supplying any missing section of a Delius composition without melody, which the Professor kindly wrote down for me afterwards:



Turning to harmony, the lecturer found Delius' chords intoxicating because they only became popular after the advent of 78s and the domestic radio. Despite his mannerisms, his rich sentiments are not dependent *only* on what has been called 'the pleasure of feeling oneself sag'. He often uses rising basses within luxurious and elegaic passages, for example the song 'Passage to you' from 'Songs of Farwell', or the opening of 'The Walk to the Paradise Garden'. Sometimes rising basses, even extreme chords, are put in as a contrast to the main purpose, as at the end of the 2nd Violin Sonata, which cannot be accused of 'blues' effects in any way. The sagging and slithering is chiefly to be found in such works as 'On Hearing the First Cuckoo in Spring', 'Brigg Fair', and 'Dance Rhapsody No 1', where Delius wishes to repeat the same melody unchanged many times against a changing background and maintain the yearning emotion that is called nostalgia. Often the object is not so much to be elated as to achieve a quiet, not unpleasant melancholy, a reaching-out to embrace the transient mood.

This characteristic yearning can be shown to be the process of movement towards the cadence, and was not a nineteenth-century invention.

The equivalent of the Delian sigh in the cadence was known to 16th-century listeners, and the Professor played an example from Tallis. The art of the dying fall, and of delaying it, developed with the art of music. Mozart could 'squeeze it out' by means of interrupted cadences, as for example in a twelve-bar cadence-figure from the 'Prague' symphony. The higher dominant discords so beloved of Wagner contain a luxurious sense of the fall. Delius noticed that these 9ths and 11ths, in Grieg more than in Wagner, and later in negro singing at Solano Grove, afforded the emotion, the yearning, without the need to complete the cadence. Chains of them on various basses belong to many keys, and these were unconsciously valued by Delius because they formed lengthy paragraphs without cadences. He relished the recalcitrance between tonal melody, classically punctuated, and the clinging harmony of chords belonging to every key in the spectrum. This repudiates the belief that he merely improvised or joined together sounds which were more enchanting at the turn of the century than they later came to be. His music does not merely go where the chords lead, as does that of the nightclub pianist who is paid to keep going in a sagging style, but is planned: the harmony is the servant, not the master. The opening of the cello sonata is an almost perfect example of the style planned well in advance. Professor Hutchings found it hard to understand the composer's dislike of classical rhetoric; he also thought it nonsense to say that he didn't know what a fugue was.

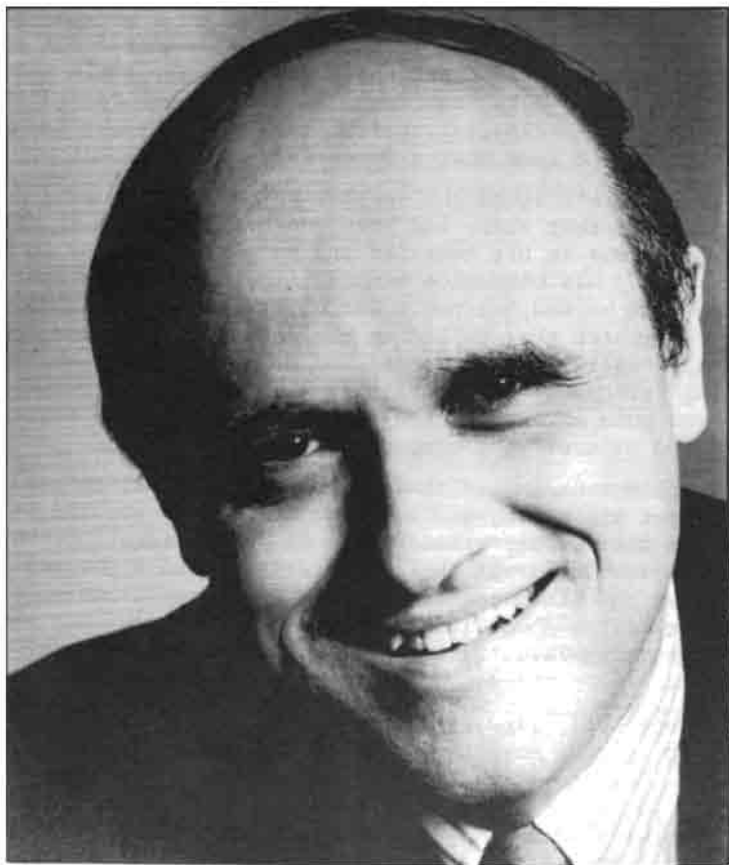
After the lecture I asked the speaker whether he had ever met Delius. He replied that there had been one brief meeting in about 1928 or 1929, when he was in his twenties and on a cycling tour in France. At Barbizon he and his companion bumped into the composer Alec Rowley, who admitted that he had learned a lot of his own improvisation from Delius, and suggested they called on the composer. Unfortunately Delius was not feeling well that day and had also been upset by some motor-cycling friends of Percy Grainger: *"Are you those people who deafen us with your motor bicycles? How can such people say they enjoy the country and nature?"* the composer demanded.

Arthur Hutchings explained that they were, in fact, on pedal cycles, were admirers of his music, and had been anxious to see him, to which Delius replied that he was gratified by their appreciation. The Professor next saw Delius at the 1929 Festival, and remembers vividly his words after the final concert 'in a voice more German-sounding than that of Strauss': *"Ai shoot laike to tank the orcheester and Sair Thomas Beecham and the singers...but my English is not very good for public speaking..."*

As he was obviously finding it hard to get the words out, Beecham stopped him by leading more clapping and cheering. *"The orchestra and choir have been so good that my English during the past few days has been very good,"* he said, *"far better than normally. And Mr Delius has composed so much fine music that we could give another Delius' Festival and repeat nothing you've heard at this one...and I hope that's what we shall do sometime."*

News from America: 1
Profile: John Canarina

John Canarina was born in New York City in 1934. After studying the piano and double bass at the Manhattan School of Music, he attended the Juilliard School of Music, majoring in conducting in 1958. He also studied conducting with Pierre Monteux at his summer school, after which he became conductor of the Seventh US Army Symphony Orchestra in Germany. This involved directing ninety-seven concerts in one year in Germany, Italy and France, and was followed by a year as assistant to Leonard Bernstein with the New York Philharmonic Orchestra. For the next eight years (1962-69) Mr Canarina was Conductor and Musical Director of the Jacksonville Symphony Orchestra, during which period it made the transition from a community orchestra to a metropolitan orchestra and received a grant from the Ford foundation. In this eight-year period he conducted sixteen works of Delius (listed below), which may well be a record for a non-British conductor.



Conductor: John Canarina

John Canarina has appeared as guest conductor with many orchestras, both in America and Europe. In particular he conducted the Royal Philharmonic Orchestra at the Royal Festival Hall, London, in 1972, and in 1974 he broadcast three concerts with the BBC Welsh Orchestra from Cardiff. Since 1973 he has been Director of Orchestral Activities, Drake University, Des Moines, Iowa.

Works by Frederick Delius

Conducted by John Canarina with the Jacksonville Symphony Orchestra

Piano Concerto

1964 *pianist* Geroge Roth, 1969 *pianist* Gerson Yessin

Violin Concerto

1969 *violinist* Aaron Krosnick

Cello Concerto

1967 *cellist* David Everhart

Double Concerto

1966 *violinist* Derry Deane, *cellist* Roger Drinkall

"Cynara"

1967 *Baritone* Mac Morgan

"Appalachia"

1965 Jacksonville University Chorus, *Director* Edward Bryan

"Florida" Suite

1964 American Première, 1965 "Daybreak" and "By the River"

"Paris"

1967, 1968

"Eventyr"

1966

"Over the Hills and Far Away"

1962, 1964, 1967

Dance Rhapsody No 2

1965

"In a Summer Garden"

1965

"A Song Before Sunrise"

1967

"A Song of Summer"

1969

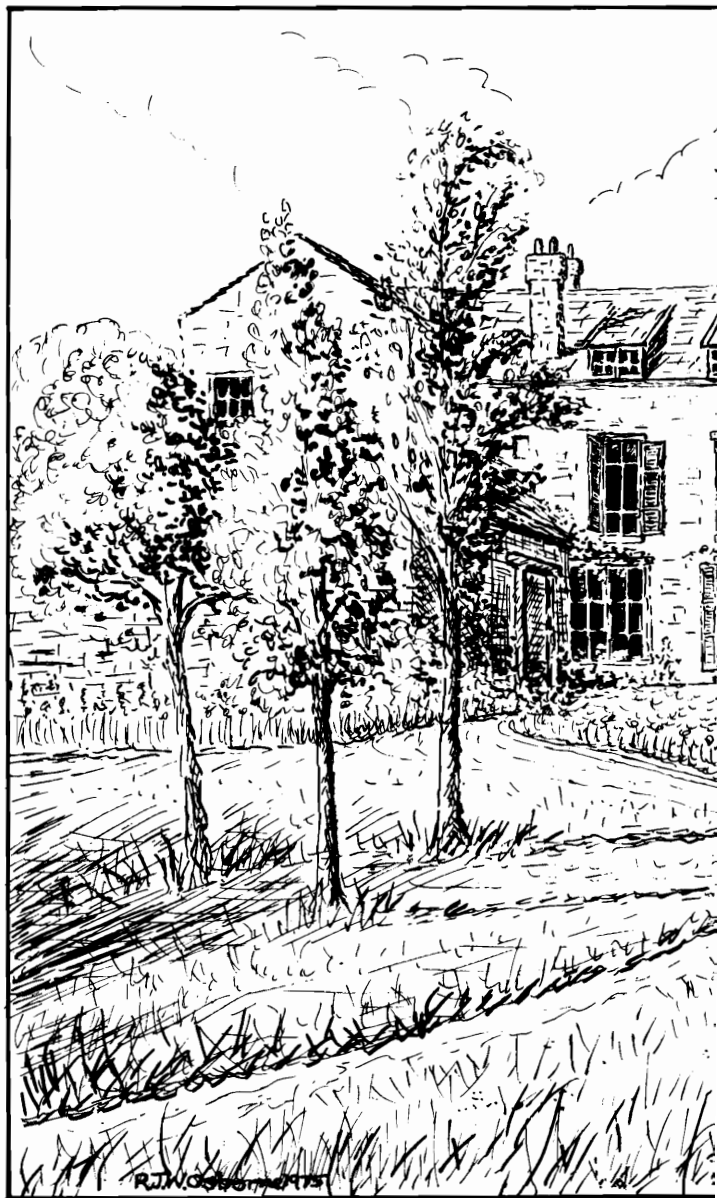
Prelude to "Irmelin"

1964

"Late Swallows" (arr. Fenby)

1965

Delius' House, Grez-sur-Loing, France
Pen and Ink Drawing *RJW Osborne*





With the New York City Opera presenting three further performances of 'A Village Romeo and Juliet' at around the time this Journal appears (one of them sold out long before it took place), members may be interested to read the account of last year's production which appeared in the 'New York Times' of 19 October 1974. The Editor is grateful to Mr G Freestone for the cutting and the programme, one page from which is reproduced here

By HAROLD C. SCHONBERG

That most rhapsodic of scores, "A Village Romeo and Juliet" by Frederick Delius, made its first appearance of the season on Thursday evening at the State Theater. This production by the New York City Opera is the same that was unveiled two years ago by the Opera Society of Washington.

Which means that it is done almost entirely by films and projections, with the use of a scrim and an inner screen that give a three-dimensional effect. The staging was something of a breakthrough then, and so it remains. The films and projections by Ronald Chase, and the imaginative procedures of Staging Techniques present something that is entirely new in opera.

There remain a few liabilities, such as the inner screen, though the production tries to minimize it by blurring the edges. But when everything comes together, as in the Fair Scene, the Dream Scene and the "Paradise Gardens" sequence, the results are exquisitely beautiful. And no conventional staging could begin to capture the magic of the ending, with the hands of the lovers unclasping and slipping away.

As for the music, it is one lone, sensuous outburst—the kind of unending melody Wagner was always talking about. There are Wagnerian elements in "A Village Romeo and Juliet," and the final duet is in effect Delius's tribute to the "Liebestod." The score is not everybody's dish; there are those who are bothered by its constant chroma-

ticism and similarity of texture. Nor can it be denied that there are a few weak sections.

But don't say that to Delius lovers, who adore every note of the score. In any event, the final scene, starting with the "Walk to the Paradise Gardens," is as moving, throat-clutching and imaginative as anything in 20th-century opera.

John Stewart and Patricia Wells were the lovers, and an attractive couple they were.

Mr. Stewart did have the advantage of better diction; he shaped his words more carefully than the soprano did. In addition Miss Wells was just a bit short of voice for the role. She could handle the lyric sections and her final duet with Mr. Stewart was lovely in tone. Elsewhere, in the big moments, she had to force a bit, throwing a pronounced edge into her voice.

Will Roy and Thomas Jamerson, as Marti and Manz, sang reliably, but from there the vocalism took a downward curve. David Holloway, who was heard as the Dark Fiddler, has a resonant enough organ, but he really should learn to shape his words so that they come out with a modicum of clarity. As for the two children in the first scene, there were woefully inadequate. Nobody expects children to sing like veterans, but surely the New York City Opera could have dug up a pair that had some ability to handle pitch and tune.

"A Village Romeo and Juliet" has a large cast, but all the other singers have little more than walk-on parts.

Mario Bernardi conducted. He was handicapped by the relatively small orchestra. Delius wrote for a big ensemble, and the company is using a cut-down version made by Igor Butekoff. Thus some of the color was lost. Mr. Bernardi kept things moving steadily along. He is a knowledgeable conductor, and he did what he could with the forces at his disposal.

Thursday Evening, October 17, 1974, at 8:00 PM

A VILLAGE ROMEO AND JULIET

Libretto based on Gottfried Keller's novel

Music by **FREDERICK DELIUS**

In the reduced orchestration by **IGOR BUKETOFF**

Conducted by **MARIO BERNARDI**

Directed by **FRANK CORSARO**

Production conceived by **FRANK CORSARO** and **RONALD CHASE**

Films and Projections by **RONALD CHASE**

Costumes designed by **THEONI V. ALDREDGE**

Choreography by **THOMAS ANDREW**

Lighting by **HANS SONDHEIMER**

Visual Equipment and Coordination by Staging Techniques Inc.

Coordinators: **SKIP PALMER** and **PETER RUSSELL**

Chorus Master: **GEORGE BRANSON GRAY**

CAST

(in order of appearance)

Marti, a rich farmer	WILL ROY
Sali, son of Manz (as a child)	ROBERT WESTON
Vreli, Marti's daughter (as a child)	JUNE ANGELA
Manz, a rich farmer	THOMAS JAMERSON
Dark Fiddler	DAVID HOLLOWAY
Sali	JOHN STEWART
Vreli	PATRICIA WELLS
Wild Girl	ROSE WILDES
Stoned Girl	JEANNE PILAND
Doll and Puppet Man	ERIK TOWNSEND
Knick Knack Man	DAVID RONSON
Wheel of Fortune Woman	BARBARA HOCHER
Fruit Man	IRWIN DENSEN
Pastry Woman	ROSE WILDES
Cheap Jewelry Woman	KATHLEEN HEGIERSKI
First Woman	DIANA KEHRIG
First Man	WILLIAM LEDBETTER
Second Man	DON YULE
Second Woman	ARLENE ADLER
Third Woman	PULI TORO
Poor Horn Player	ERIK TOWNSEND
Hunchbacked Bass Fiddle Player	JAMES BILLINGS
First Barge Man	THOMAS JAMERSON
Second Barge Man	WILLIAM LEDBETTER
Third Barge Man	DAVID GRIFFITH

A Rural District, at the Turn of the Century

ACT I — Scene 1 A Field

Scene 2 Six Years Later

Scene 3 A Poppy Field, that evening

Scene 4 Marti's house

—INTERMISSION—

ACT II — Scene 5 A Fair

Scene 6 The Paradise Garden

By arrangement with Boosey & Hawkes, Inc., publisher and copyright owner

We express our appreciation to the Gramma Fisher Foundation of Marshalltown, Iowa
for making these performances possible.

(This evening's performance will end at approximately 10:15 p.m.)

Some Major New Recordings
Lyndon Jenkins

I am bound to confess at once that I have enjoyed the latest of the records from Liverpool a great deal less than the very first from that source (Songs of Sunset, etc. ASD2437). In one respect this is due to the recording characteristics of the new discs; while I subscribe to the view that the technical qualities of a recording matter little compared with the musical execution, the distant sound balance and unclear detail in some of these performances make for a lack of impact and an altogether too generalised effect.

If there is one work which this distant effect hampers less than the others it is 'Song of the High Hills': some of the vocal sounds around 18, for instance, are quite magical. But on the other side of the coin, the strings' semiquavers can hardly be heard between 23 and 27, and there are disconcerting changes in level: the sopranos are hardly *ppp* at 30, while the great gust of choral sound at 32 is much more than the *mf* asked. On interpretative points, the *In tempo* before 34 is too sluggish, nothing is made of that attractive instrumental passage before 35 where the voices gradually become submerged beneath the orchestra, and the last great climax (at 44) is not the high-point it should be. In the final bars the three timpani are poorly defined.

On the whole, though, this side of the disc is considerably superior to the reverse, where 'Sea Drift' is given a most disappointing performance. Hardly any of the heart-tugging moments come off, while much of John Noble's phrasing is undistinguished and he sounds curiously uninvolved: the line "*Home, or rivers and mountains from home*" is unfocussed, and he makes nothing of "*Nor ever appeared again*". The chorus work is adequate, no more: the a cappella "*O rising stars*" lacks magic, and the 6/4 rhythms (eg at 7) are generally feeble. Much orchestral detail is lost or unclear, especially the harps which surely are important at the opening of the work and midway between 13 and 14 (beginning "*Yes, my brother*"); the strings' outburst after "*Those are the shadows of leaves*" is undervitalised, and the 'cellos sound dull at 5 bars after 25 (the passage beginning "*But my mate no more, no more with me*").

Of the orchestral pieces on the other disc (ASD2804), only the account of 'Eventyr', though hardly distinguished, is sufficiently above routine to warrant repeated hearings. In my view, Sir Charles Groves has never been successful with 'Paris' and the reading put down here is a quite nondescript affair, occasionally making one wonder what one ever saw in the piece. In the 'Dance Rhapsody No 1' there is some interesting detail, but Sir Charles is not the conductor, nor has he the orchestra, to sustain the piece at the tempo he pursues in the early stages. Then again, the variations in Delius's scoring of his little dance tune are not enough to provide the ear with variety: there must be art in the conducting as well. And did Sir Charles actually approve the balance to be heard at the noisy opening of the last section, after the violin solo?

This may be a pretty poor piece of scoring, but Delius clearly wanted the whirling tune in the violins to be heard else why did he mark it *ff* and the brass only *f*? Here the brass drowns everything.

Footnote

Referring to the item 'News of Recordings and Publications' in Journal No 48, I must say that I have a more favourable impression than the Editor of the overall success of the Moiseiwitsch 'Piano Concerto' record, though I agree the sound in the 'Violin Concerto' on the reverse mitigates against enjoyment of a widely-acclaimed performance; and that 'Delius' Greatest Hits' is worth 99 pence of anyone's money for Beecham's 'In a Summer Garden' alone.

More about that Tape Recorder
Gilbert Parfitt

In the article on the use of tape recorders which appeared in Journal No 43 reference was made to the Amateur Recording Licence issued by the Mechanical-Copyright Protection Society Ltd. That licence expressly prohibited recording from gramophone records or pre-recorded tapes for any purpose unless the licence of the original manufacturers had been obtained. The terms of the licence have now been amended and specifically allow recordings to be made, on sound tape only, from gramophone records issued under the labels and/or trade marks owned or controlled by record producers listed on a schedule which is attached and which contains the names of all the major companies.

It is a condition of the licence that the gramophone records from which recordings are made must have been purchased through normal commercial channels, and M-CPS make it clear that the requirement of the British Phonographic Industry is that any copying shall only be of those records purchased by the person making a recording. It is still an offence to make a tape recording of a record borrowed from a library or to make an 'off-air' recording of a record being broadcast. Application for the new Amateur Recording Licence should be made to The Manager, Licensing Department, Mechanical-Copyright Protection Society Limited, Elgar House, 380 Streatham High Road, London SW16 6HR. The annual cost is now £1.50 (plus VAT) and the applicant should state that he is a member of a society affiliated to the National Federation of Gramophone Societies and ask for the licence to be amended accordingly.

The whole matter of recording *broadcasts* is extremely complicated and some recent approaches to the BBC have not resulted in the position being made any easier.

A number of copyrights are involved in a broadcast of music or a talk. Firstly there is the copyright of the BBC in its broadcast as such. Secondly there is the copyright in the actual material being broadcast. This belongs to the composer, arranger or the writer of the talk. If commercial gramophone records are involved copyright in them is controlled by the record companies. Next come the rights of the actual

performers as laid down in the Performers' Protection Acts, 1958 to 1972. Finally there is the need for the Amateur Recording Licence referred to above. This must be held before any recording of a copyright musical work can be made.

Attempts to get the BBC to waive its own rights have so far failed, but should the position change members will be informed.

Delius Recordings Currently Available (Journal No 48)

Addenda

RJW Osborne September 1975

* Budget price records

m Mono and simulated-stereo recordings

m/s Coupled, simulated and true stereo recordings

Orchestral Works

'Summer Evening' S60000 * m

Delius: Irmelin Prelude, Sibelius: 'Tapiola', Dvorak: Legend No 3, Greig: Symphonic Dance No 2, Fauré: Pavane.

Royal Philharmonic Orchestra and French National Radio / Beecham

Note: Imported recording not available ex-stock but can be ordered.

The recording of 'Lebenstanz', 'North Country Sketches' and 'A Song of Summer' (Royal Philharmonic Orchestra / Groves) is due for release in November 1975, number: ASD 3139.

The Barbirolli recording of shorter works (ASD 2477) which included the only orchestral version of 'Late Swallows' has now been deleted.

Chamber Works

'Sonata for Cello and Piano' ABK 17

Music by *Bach, Boccherini, Beethoven, Popper, Saint-Saens and Fauré.*

J Lloyd-Webber / C Benson

'Sonata No 2 arranged for Viola and Piano' (Tertis) HLM 7055 * m

Brahms: Sonata No 1 and music by Mendelssohn, Bach and Handel.

L Tertis / G Reeves

'Sonata for Violin and Piano, 1892' SHE 552

Violin Sonata No 1

D Stone / R Threlfall

'Sonata for Violin and Piano No 1' SHE 552

Violin Sonata, 1892

D Stone / R Threlfall

Vocal Works

'Cradle Song' HLM 7033 * m

'The Nightingale', 'Twilight Fancies', plus other songs by distinguished sopranos.

D Labbette

'The Nightingale' HLM 7033 * m

'Cradle Song', 'Twilight Fancies', plus other songs by distinguished sopranos.

D Labbette

'Twilight Fancies' HLM 7033 * m

'Cradle Song', 'The Nightingale', plus other songs by distinguished sopranos.

D Labbette

Stage Works

'Irmelin': Prelude S60000 * m

Delius: Summer Evening *Sibelius*: 'Tapiola', *Dvorak*: Legend No 3,

Greig: Symphonic Dance No 2, *Fauré*: Pavane.

Royal Philharmonic Orchestra and French National Radio / Beecham

Note: Imported recording not available ex-stock but can be ordered.

News from the Midlands Excerpts from 'Irmelin' EE Rowe

The fine spring evening of Saturday, 3 May 1975 enhanced the old-world charms of 'South Sitch' for a second evening of operatic effort by members and friends, Mr and Mrs Clive Bemrose being our generous hosts once more.

This time the group tackled 'Irmelin', a work less familiar to some of us than the previous offering, and we were glad of the composite notes delivered by Robert Threlfall, who strengthened the team both in this respect and in the fine quality of his playing.

Programme

Irmelin Prelude (record)

(1931 Version) Royal Philharmonic Orchestra/Beecham

Introductory remarks by Robert Threlfall

Scenes 1 and 2 from Act 1

Scenes from Irmelin (record)

(Concert suite arr. Sir Thomas Beecham based on material from Act II)

Royal Philharmonic Orchestra/Beecham

Excerpts from Act III

Part of Scene 1 and Final Duet

The piano part (the final section of which Robert played from a copy of the manuscript of the Florent Schmitt version) was shared with Richard Kitching, who also performed most ably in Scenes 1 and 2 from Act 1. These formed the first half of the programme, being preceded by the Beecham recording of the Irmelin Prelude. The soloists quickly settled into the atmosphere of the work, projecting the characters well in spite of doubling parts in some cases, and the two principals again demonstrated enviable quality of tone and assured technique. The cast was:

Irmelin Marjorie Tapley (Soprano)
Nils/Second Knight Robin Dodd (Tenor)
Voice in the Air/Maid Wenda Williams (Soprano)
King Brian Radford (Bass)
First Knight/Third Knight Clive Bemrose (Baritone)
Piano (excerpts from Act I) Richard Kitching
Piano (excerpts from Act III) Robert Threlfall

'Brigg Fair' conducted by David Stone
Estelle Palmley

On Monday, 10 March, Mr Robert Threlfall, Dr Lionel Carley, Mr and Mrs Stephen Duro, Professor and Mrs Michael Alssid (of Boston) and myself met at the Festival Hall for the performance of 'Brigg Fair' by the County of Avon Schools Orchestra, conducted by David Stone. The conductor is also a member of the Delius Society, and there were perhaps other members of the Society present.

It is surprising to read that the County of Avon Schools Orchestra only came into existence in 1974, in view of the high standard it has already achieved. In choosing a most adventurous programme: 'Assemblies' by Don Banks, 'Brigg Fair', and Ivanov's 'Cortège of The Sardar', the conductor's faith in his young players was more than justified. Afterwards, we went backstage to congratulate David Stone, and he kindly invited us to drink a glass of wine with him and other guests.

Now that we have so many recordings of Delius, there seems a tendency on the part of London members to bypass the less publicised performances, such as 'Brigg Fair' at the Festival Hall on the 10 March, and before that 'Idyll' at Wimbledon on the 15 February. It seems a pity to miss a 'live' performance when it is within reasonable travelling distance.

David Stone told us that in an interview (I believe, broadcast) the second trombone player of the County of Avon Schools Orchestra expressed his appreciation of the opportunity given him to take part in large works 'such as those by Delius', and we would like to join this young player in thanking the conductor for including 'Brigg Fair' in his programme.

For Sale and Wanted

For Sale

Delius Piano Concerto (Moisewitsch) on 78s. Mint condition. £1.00
Delius Violin Concerto (Sammons) on 78s. Mint condition. 75p
'The Walk to the Paradise Garden' (Barbirolli) on 78s. Fairly sound. 25p.
'Eventyr' (Beecham) on 78s.

*The above may be obtained from Denham Ford Esq., 46 Wellington Avenue,
Westcliff-on-Sea, Essex.*

'In a Summer Garden' (Beecham) on 78s.
'Over the Hills and Far Away' (Beecham) on 78s.

*Both of these are in perfect condition and are available, free of
charge, on collection from A Speed Esq., 40 Finham Green Road, Green
Lane, Finham, Coventry CV3 6AP.*

Wanted

*Mr Derek Ochse of Box 497, Rustenburg 0300, South Africa, is anxious to
obtain copies of the following out-of-print Delius works:*

Songs: 'The Violet', 'Silken Shoes', 'Autumn', 'Irmelin Rose', 'It was
a lover and his lass', The Nietzsche Songs.

Choral Works: 'On Craig Ddu', 'Wanderer's Song', 'Wedding Music from 'A
Village Romeo and Juliet'.

Keyboard Music: 'La Calinda' (for two pianos), Dance for Harpsichord,
'Fantastic Dance' (for two pianos).

Pocket Scores: 'A Song of Summer'.

*If any member has spare copies of any of the above which they are
prepared to sell or give to Mr Ochse, would they please write direct to
him?*

Correspondence

First Version of 'In a Summer Garden'

Dear Sir,

*With regard to the original version of 'In a Summer Garden' Mr
Lovgreen was perfectly correct in his memory of a broadcast by Constant
Lambert in 1942 (Journal No 45). In fact Lambert gave at least two
performances on successive days. On 12 December there was an afternoon
relay of a concert from the Guildhall, Cambridge, given by Lambert and*

the BBC Symphony Orchestra and featuring that original version. The following day, a Sunday, the work was broadcast again in an afternoon studio concert, the forces being similar. If the BBC score was copied in 1942, these performances would appear to be the earliest broadcasts of this early version. Mr Roberts, in Journal No 47, has a faint recollection of an article by Lambert comparing the two versions. Unfortunately, however, neither the Radio Times nor The Listener of that time seems to carry such an article though this does not preclude the possibility of later performances with such an article at a later date, though that seems unlikely. Alternatively, the article may have appeared in a musical journal other than these two periodicals, though here again it would seem unlikely as such an article would surely have been documented by now. Still, one can live in hope as it would be of undoubted interest if it were to surface. Lambert certainly contributed short but perceptive articles to the Radio Times on occasions and indeed there may have been an oversight on my part.

At the risk of seeming too pernickety, may I take this opportunity of pointing out a small error in the listing of BBC performances of Delius in Journal No 46, p 21? The performance of 'North Country Sketches', as many members may remember, never took place as that day was the funeral of Sir Winston Churchill, so Sargent changed the programme to include Elgar's Second Symphony with 'Brigg Fair' instead. It was a Maida Vale affair in fact, while the previous broadcast was a relay of a public performance. There was a later broadcast by Sargent of 'North Country Sketches' but from a Festival Hall concert with the New Philharmonia Orchestra.

Whilst on the subject of this particular work, it was interesting to read in Lyndon Jenkins' article on the Beecham re-issues in Journal No 44 that the old 78 set had the order of movements appearing as 1, 3, 2, 4. Unless my memory is deceiving me, I seem to remember that in two broadcasts of the work by that fine Delian and vice-president of the Delius Society, Stanford Robinson, the same order was used. Can any member verify this or remember a similar occasion?

Stephen Lloyd, Luton, Bedfordshire.

The Missing Trombone

Dear Editor,

Mr David J Eccott's recent article 'The Missing Trombone' (No 48, p5) was of exceptional interest and sent me scurrying to consult all the scores he mentioned, and many others as well. The views of a performer who knows Delius' orchestral works from the inside and loves them the more for his more than skin-deep knowledge, is always refreshing.

I believe I can throw some light on one of the mysteries mentioned in the article. The MS score of 'Appalachia' is no longer to be found, but the original Harmonie lithographed score may presumably be taken as a reasonably faithful copy. At the passage therein corresponding to Mr Eccott's Ex 6, although the four notes appear on the stave allocated to Trombone 3, they are specially annotated for the Bass Tuba: the two low

E flats which shortly follow doubtless imply the same instruction. The second published edition of this work is the small score engraved for Universal in the 1920s; here also the four low notes are preceded by the note 'Tb. b.' Only in the latest score, the miniature based on the Beecham full score, is this annotation omitted. (Incidentally, the original Harmonie score also added the mutes for this passage). It seems likely, then, that the original intention was that these notes should be taken by the Tuba; but possibly the MS. (and certainly the first edition) was none too clearly laid out. I have not so far checked any of the separate orchestral material.

These facts appear to exonerate FD from a 'culpable ignorance' charge in the case of this work; 'Paris' is a different case, however; there's no explaining away the low E flat and D flat given to the third trombone (and tuba!) in that work, for which the score explicitly demands three tenor trombones. (But then even Stravinsky, despite his implied three tenors in most of 'Petrushka', as rightly referred to by Mr Eccott, takes some low D sharps in Scene 4!)

Why Delius always called for three tenor trombones it is difficult to say; but that he did I am certain. In most of his MSS and printed scores he specifically says so - the printed score of the Mass is just one such instance - and no MS of his known to me ever names the bass instrument. In the only case of a score printed during his lifetime actually requesting it, namely, the 'Requiem', this can be shown to emanate from the publisher: the MS quite clearly calls for three tenors as usual (and in this case the third part never plunges indecently low).

Perhaps after all Delius, whose manual of orchestration was Berlioz, was uncertain of the downward compass of the bass instrument and so kept to tenors (with a few lapses)! In any case, here, as also with his athletic Timpani parts in 'The Song of the High Hills' and 'Eventyr', he was perhaps a little ahead of his time, instrumental technique having now caught up with him.

Again, many thanks to Mr Eccott for a thought-provoking article from which we can all learn a lot.

Robert Threlfall, Sanderstead.

The Editor also thanks Mr AC Harland of Tunbridge Wells, who supplied similar information and enclosed a xerox of the relevant pages of the Harmonie full score.

Delius in South America

Dear Sir,

In the Editorial of Journal No 48 you ask whether Brian Brockless' performance of 'Brigg Fair' in Venezuela was the first time Delius had been heard in South America. The answer is 'no', for I have a note that Sir Thomas Beecham conducted 'The Walk to the Paradise Garden' in Buenos Aires on 26 September 1958 as part of a concert with the Buenos Aires Philharmonic Orchestra.

Arthur Ridgewell, West Molesey, Surrey.

Ballets to the Music of Delius

Dear Sir,

I have been puzzling over two things which perhaps may be of interest to other members of the Society. These are:

(1) What music was chosen for the ballet 'Romeo and Juliet' produced by Anthony Tudor at the Metropolitan Opera House, New York, in 1943? Is there a recording of this ballet extant? (2) Was the whole of the 'Paris' music used for 'Nocturne', produced at Sadler's Wells on 10 November 1936?

H Dennis, Southampton.

Forthcoming Events

27 November 1975 7.30pm

Delius Society Meeting

Scenes from 'Irmelin' presented by the Midlands Branch, with Marjorie Tapley, Robin Dodd, Wenda Williams, Brian Radford, Clive Bemrose, Richard Kitching and Robert Threlfall

Holborn Public Library, Theobold's Road, London WC1

3 December 1975 7.30pm

Lecture by Eric Fenby

Salisbury Winter Concerts

5 December 1975

Lecture by Eric Fenby

Wallasey Arts Association

23 January 1976

Song recital by Jean Austin Dobson and Michael Goldthorpe, including songs by Delius and Crafton Harris

St John's, Smith Square, London SE1

29 January 1976 7.30pm

Delius Society Meeting

Fred Tomlinson, Chairman of the Warlock Society 'Delius and Warlock'

Holborn Public Library, Theobold's Road, London WC1

17 February 1976 7.30pm

Lecture by Eric Fenby

Boston Concert Club

25 March 1976 7.30pm

Delius Society Meeting

Malcolm Walker and Stephen Lloyd 'Two Friends of Delius: Norman O'Neill and Henry Balfour Gardiner'

Holborn Public Library, Theobold's Road, London WC1

7/8 May 1976

Philadelphia Orchestra Concerts, conductor Eugene Ormandy

'In a Summer Garden', with 'Taras Bulba' Janacek, 'Dances of Galanta'

Kodaly and 'Symphony No 2' Borodin

